3: Mariner F-5 (1806-1810) 1818
OU9 Tonga OU9

whom she belonged as a prisoner of war, and who had been requested by one of the officers of the ship to send a female on board. Captain Cook, also, strongly notices the reserve and modesty of the females of these islands; and the observations of this accurate narrator will serve to corroborate what we have been stating. We have already noticed the humane character of the Tonga females, and in addition we beg to observe, that their behaviour as daughters, wives, and mothers, is very far from being unworthy of imitation: children, consequently, are taken the utmost care of; they are never neglected either in respect of personal cleanliness or diet: as they grow older, the boys are made to exercise thamselves in athletic sports; the girls are made occasionally to attend to the acquirement of suitable arts and manufactures, and of a number of little ornamental accomplishments which tend to render them agreeable companions, and proper objects of esteem: they are taught to plait various pretty and fanciful devices in flowers, &c. which they present to their fathers, brothers, and superior chiefs, denoting respect for those who fill higher circles than themselves. There is still one observation to be made with respect to females, and which is not of small importance, since it tends to prove

8: Collocott & Havea M,I-5 (no date) 1922
OU9 Tonga OU9

539 535 776 [787] [713] **618. Nofo a mama kae kailao e fakafaanga:** Men doing nothing while the gods dance.

More strictly *fakafaanga* seems to mean the material objects, including priests, in which the gods appeared. The phrase indicates that it is useless for men to let the gods have the entertainment of their dances while they themselves do nothing. Men are unable to share the enjoyment of the denizens of the unseen world, and so they must get to work and make their own fun.

539 535 183 868 **619. Taka i lalo hakanga:** Living below the dancing place, that is, in close proximity to it.

One who lives in a place where dances are constantly learned and performed has exceptional opportunities for becoming proficient. So the expression is used of one who enjoys great facilities for acquiring some art, knowledge, or other benefit, material, mental or spiritual.

UNCLASSIFIED PROVERBS

539 183 **620. Afi jii tupu ai e afi lahi:** Small fire, there springs from it the great fire.

A warning of the sort common in so many languages and literatures against the unwisdom of neglecting evil in its small beginnings. It is possible to use it also as an expression of the great good works that spring from humble beginnings.

539 777 **621. Alualu i mala tau ki monu:** Going along in misfortune, reaching good fortune.

It is used of one who, after being long involved in ill luck, at length [797] experiences a change of fortune and has prosperity. As a matter of actual present day experience one frequently hears it applied by the natives to their having been so long involved in the darkness of heathenism and having in these latter times come out into the light of Christianity.

[823] It is said that *Mala* (Curse, Misfortune), and *Monu* (Blessing, Good Fortune), are two places, and that one who has reached Mala finds it very difficult to return and get to Monu.

622. Alualu i monu tau ki mala: This is the reverse of No. 621.

Going along in good fortune, reaching misfortune, and is used of the change from prosperity to adversity.

539 152 571 695 **623. Fai mai ete meimei tangi:**

We have not succeeded in finding a contemporary Tongan able to explain this. All the words are in common use, and would seem to have some such meaning as "present (a case) almost weeping," as of one making a request with such earnestness that he is on the point of tears; or, taking the word *tangi* in the sense of "appeal, make a request," instead of that of "crying, weeping," we might render as, "I am come with almost a

13: Beaglehole & Beaglehole E-5 (1938-1939) 1941
OU9 Tonga OU9
Vavau
Pangai

caught when wild-eyed, shrieking children are allowed to hunt them down.

There are a few dogs and a few cats in the village. The villager however, shows little interest in animals that are neither a potential source of food nor of value in lightening the burden of work.

There is no snaring of wild birds nor any attempt to make wild birds a part of the dietary. Flying-foxes are abundant on the higher cliffs of the island. Only one man in the village, a native of Niuafo'ou, shows any interest in these as an article of food. He occasionally traps them by knocking them with a pole into a net. None of the villagers has bothered to learn the technique. Part of the reason for this may lie in the fact that in ancient Tonga the flying-fox was one of the animals sacred to the Tongan deities. Possibly there has been a survival of this *tapu* attitude toward the flying-fox even though the villager is not aware of the reason for this attitude.

Economic Education

The growing child is inducted into the economic activities of the group very gradually and without many tears. He or she takes on economic duties according to the strength and skill at the moment. Thus, the six year old girl can start a fire and wash a few clothes though she will as yet make no attempt at cooking. The eight or nine year old boy is already being sent independently to the bush plantation to bring back food and firewood. By this age he is certainly capable of rendering assistance to the household in agricultural work. How much assistance he does render depends largely on the make-up of the household (on the number, that is, of able-bodied adult men in the group) and his ability to disappear with a gang of playmates whenever he senses his services may be in demand. A girl of twelve is already a good cook and housekeeper although she will not yet have learned to make mats. She will begin to learn mat-making techniques between the ages of twelve and sixteen, depending upon the interest of the mother as well as of the girl herself and her industriousness. She will have learned already the techniques of beating out bark cloth though the skills involved in stencilling such cloth and preparing the

13: Beaglehole & Beaglehole E-5 (1938-1939) 1941
OU9 Tonga OU9
Vavau
Pangai

868 [461] dyes will not be acquired until the time of marriage Mat-plaiting is a somewhat tedious job, according to the testimony of village women. Many girls and young women only take on the responsibility of making household mats when there are no other older women in the group to do the job. Post-adolescent boys and girls generally learn to make sennit. Finer skills, such as net-making, may be learned at any age depending upon necessity or interest.

In almost all cases the young person learns economic skills from members of his household, from close relatives, or friends. Special skills may be picked up as opportunity offers from anyone available. Thus, of the four expert 868 286 463 net-makers in Pangai, one man learned from a friend whom he visited in another village, a second man learned from a chance visitor from another village whom he met at a Pangai *kava*-circle, and two further women learned subsequently from this latter Pangai man. In both cases the women seem to have acquired the skill because male relatives showed interest in net-fishing and desired nets for themselves.

871 872 The necessities of formal education in the three " R's " which affect all Tongan children up to the age of fourteen years do not seem to interfere greatly with the native processes of economic education. There is a one-room schoolhouse in Pangai with practically none of that equipment that would be considered essential in even the poorest European school. The present schoolteacher is a native of the neighbouring village of Utungake who comes to Pangai each day for the school-session. School hours are short, vacations are long. The school-work (teaching is in the vernacular) is certainly not arduous or exacting, judged in terms of demanded efficiency and prescribed standards. There are plenty of opportunities for school-children to help and work with their parents and thus to acquire the minimum techniques of earning a living from the Tongan soil. At no time did any parents complain of an interference by school-demands with today's normal functioning of Tongan culture in relation to the progressive socialization of the Pangai child. A few of the youth who graduate from the village-school 871 873 may continue their education at a government or mission college in Tongatapu. These would be the youth whose [464] parents might foresee certain advantages to be inherent

13: Beaglehole & Beaglehole E-5 (1938-1939) 1941
OU9 Tonga OU9
Vavau
Pangai

The village overseer, the school-teacher, the pastor, and a man like Biukala who controls three *api*, all find that they are respected for the fact that their additional wealth makes it possible for them to expend more in the giving of feasts. Power, that is, that comes from relatively great wealth is used mainly to increase the size and frequency of one's feasts. To these feasts most of the household heads of the village are invited. Or if they are not invited, then part of the food on display trickles back to their household through gifts to close relatives. Thus, many in the village share in a large feast even though a relatively few only may actually be present at the eating of the food displayed. There are always obligations to be paid off to this household or that. Food given as a gift from one feast may actually change hands several times before it is all finally consumed: each household having a part in this chain of exchange will take part of the food-gift and then pass the rest on to another household to whom it has an outstanding obligation. Probably no single factor will produce greater changes in village life than the accumulation of money for power, rather, than as at present, the use of money to gain prestige through feasts. But this change is not yet significant in village life.

CHANGES IN CRAFT-ACTIVITIES

In considering the various aspects of craft-activities and the place they occupy today in village economic life, one sees evident signs of change which suggest something of a decay in craft-techniques. In fishing-activities for instance, few men bother with net- or line-fishing. Fish of any sort are fairly rare in the daily diet. Not that the villagers have lost a taste for fish. Whenever an occasional successful fisherman blew a whistle in the village to announce that he had fish to sell, those who had money to spare would rush to buy. On these occasions we could give no more acceptable gift to neighbouring friendly families than a block of fresh fish. The fact that fish is a delicacy today goes along with this lack of interest in fishing. This indifference to the sea, noticeably strange in the descendants of a great sea-going people such as the Tongans formerly were, comes out also in other ways. Thus, Pangai is situated on a rise within one hundred yards or so of a beach. Two or three other

13: Beaglehole & Beaglehole E-5 (1938-1939) 1941
OU9 Tonga OU9
Vavau
Pangai

swimming-beaches lie within easy walking-distance. Yet young boys rarely learn to swim before the age of six or seven, and girls often much later. Younger children are often severely whipped for venturing to stroll unattended toward the nearest village beach. Yet the beach itself provides safe swimming at all tides. Elsewhere in Polynesia, by contrast, children of three are already fair swimmers and none, parents or children, seem to have that fear of the water which is characteristic of the Pangai villager.

This decay in the art of fishing can be paralleled in other aspects of village economic life. In bark-cloth-making for example, there is apparent a sort of technique atrophy which may be the prelude to slow death. Mariner describes a technique for making bark cloth at the beginning of the nineteenth century when the prepared cloth was baked in an earth oven and then spread out all night to be dampened by the dew before it was sun-dried on the next morning and packed away in bales. None of the villagers had heard of the use of this oven-baking or dew-dampening process even though Mariner says that it increases the durability and strength of the bark cloth. The lack of just these two qualities in their bark cloth worries the Tongans today, when they compare bark cloth with cotton piece-goods. They have evidently forgotten, therefore, two skills that might be used to improve the quality of the bark cloth for which they still have major use.

A somewhat similar atrophy is noticeable in the arts of cooking. Here the introduction of the kerosene-tin or the iron cooking-pot has meant the ever-increasing use of the simple technique of boiling and a progressive lack of interest in oven-baking. By comparison with oven-food, even the villager admits that boiled food is tastelessly sodden and lacks variety of flavour. We read out to Biukala some of the recipes that Mariner gave for preparing Tongan foods. Most of the recipes he had heard of by name, many he could cook himself. But he had to admit that few of the villagers had either the knowledge or the patience to prepare Tongan food according to these older methods. Whatever variety there is introduced into the food eaten today often comes from the addition of large amounts of cane sugar to mixtures of flour and water, or else from the use of tinned beef and

39: Gerstle & Raitt C,Q-4,5 (1952-1972) 1974 OUS Tonga OU9

535
292
301
534
142

Dancing is one of the oldest, most well-loved arts in Tonga. Above: A young lady in typical dance costume at 'Oholei Beach does the popular *tau'olunga* dance, obeying the cardinal rule of Tongan dancers—to smile. At right: Pretty dancers in gay attire rest before starting the *ma'ulu'ulu*, which is a combination sit-down dance and action song. Beginning at a very young age, Tongan children learn the skillful dances—girls, the graceful arm and hand movements, and boys, the rhythmic, more vigorous counterpart.

Ko e me'a **mānako 'i Tonga 'a e faiva.** Ta 'i 'olunga: Ko e tau'olunga eni 'a ha ki'i finemui 'i he matatahi ko 'Oholei. Ta 'i to'omata'u: Ko e kau finemui eni 'oku nau teuteu ke fai 'enau ma'ulu'ulu.

55: Anderson D,T-5 (1777) 1967 OU9 Tonga OU9

wash their hands with a piece of the plantane tree broke and rubb'd over them, the husk of the cocoa nut or any thing that has moisture, which serves on all occasions and is a lesson necessity (from the scarcity of water) has certainly taught them.

The situation of their houses was mention'd before; but notwithstanding their method of life requires they should be much scatterd, that each man may cultivate his own ground, they are very fond of associating together, so that it is common to find several houses empty and the owners conven'd in some other one or a convenient spot in the neighbourhood, where they recreate themselves by conversing and other amusements. Their private diversions are chiefly singing, dancing and music perform'd by the women. When one, two or three or more women sing in concert & snap the fingers it is calld oo'bai,[1] but when there is a great number they divide into several partys each of whom sings on a different key which makes a very agreeable music and is call'd Heeva. In the same manner they vary the music of their flutes by playing on those of a different size, but their dancing is much as when they perform publickly. The dancing of the men (if it is to be call'd dancing) although it does not consist much in moving the feet as we do, has a thousand different motions with the hands to which we are entire strangers. They seem to be as numerous as all the steps in our different dances taken together, & perform'd with an ease and grace which is not to be describ'd, nor conceiv'd but by those who have seen them. It appears indeed to be one of the principal articles of their education, for the boys when very young are constantly practising them and at no great age perform them as dexterously as those that are grown up. There are some others which may be calld their house diversions practic'd by the grown people, one of which nam'd Kaka'habo[2] is exactly upon the same principle as our Cup and ball. It is done by fastening a bit of Tortoise shell, four inches long & one broad with the ends turn'd up above an inch & fork'd, across the end of a small rod about four feet long, near the other end of which a small round gourd shell is fix'd with a string just of a sufficient length to allow its being thrown into the tortoise shell. They also fasten the hard round seed of a plant larger than a musket ball to each end of a string about two feet long,

[1] *'upe*. The word has changed its meaning, being now equivalent to 'lullaby'. But it must always have had a wide significance: Mariner says (II, p. 217) *'Oobe*. This kind of singing is always accompanied with the *fango-fango*, (or nose-flute). The subjects of the song are much the same as those last described, but the style of music is different, being more monotonous and grave.' The songs 'last described' were 'descriptive of scenery . . . descriptive of past events, or of places which are out of their reach, such as *Bolotoo* and *Papalangi*.'

[2] Mariner calls the game 'habo', and says it was practised by women only. *Hapohapo* is to keep on throwing something up and catching it.

56: Samwell1 D,T-5 (1777) 1967 OU9 Tonga OU9

526 begins; the Combat is sometimes long & often bloody, especially when two Veterans engage, they do not fight so much with a strait Arm as we do, but frequently wheel round & in such revolution give their antagonists most severe blows; they keep an excellent guard, & are upon the whole allowed to be very skilful Boxers by those who are the best judges of this Broughtonian[1] amusement, they are cool and deliberate from the great Command they have over their Passions. When a man finds himself fairly beat, he resigns his Claim to the laurel with perfect good Humour & most frequently goes away laughing at his own defeat. The Conqueror retires repeating the
526 Challenge & is received by his Party with the Song of Victory. These
565 Exercises are held in great Esteem among them, the Children are brought up in the Practice of them from their Infancy, especially the
[868] Sons of the Chiefs, a Boy of Phenows was observed to exert himself in a manner much superior to his years. However it must be remembered
526 that no Chiefs of any great Consequence entered the lists as boxers
411 or Wrestlers while we were here; the Exercises in which they engage are those of the Battle ax and Club, the former of which has been mentioned in the Transactions at Happai, the latter being so rough an Exercise we never saw put in practice, tho' a Chief well known to us & related to Powlohow came into the ring with his Club & gave a Challenge to any one by brandishing it about in the air, but no one was found to accept it, on which he laid down his club & turning round to his father paid him the usual Compliment, then took up his weapon and went out of the Circle; we were informed that he was superior to any man on the Island at this Exercise, he is a very stout young fellow, he has lost one Eye in fighting with the Club. This undoubtedly is the principal Weapon used in their Wars, they have Spears & Bows & arrows, but, the latter especially, these can be but of very little use. Some of the stoutest of our people often entered the lists to box and wrestle with them, but they always were worsted.

648 Thus were the Evenings spent after our people had done work &
685 the Market was over, & the only thing that interrupted the Harmony subsisting between us & the Natives was the frequent Thefts they committed both in the Ship and on shore; the L[t] of Marines who lay on shore on duty had his bed stole, some say from under him while he was asleep but this is rather improbable, however he lost his bed &

[1] Cf. Clerke, p. 1303 below, 'Strangers to the art of Broughtonizing'. John Broughton (1705–89), a hero of the age, 'the father of British pugilism', who exchanged his profession of Thames waterman for the nobler one of public bruiser. He instructed royalty, as well as the aristocracy and gentry, in his art, and was laid to rest in Lambeth Church beneath the lapidary inscription *Pugil anni sui praestantissimus.*

which is the widespread dance type. In Lapaha, children begin dancing when very young. They watch the adults practicing faiva, they stand behind them and dance, they then run off, form their own line and play at faiva.

Performances of the ula today are at the same occasions as the fa'ahiula. On these formal Catholic occasions an ula can follow after a fa'ahiula, or an ula may be performed alone. Ula are also performed on occasions where it is important to demonstrate traditional 'Tonganness.' For example, at the opening of a private school in school in 1965, which was outside the governmental realm of the Tongan educational system, the headmaster of the school wanted to impress the Tongans with the traditional nature of the curriculum adapted to modern society. In the dance program following the dedication feast a lakalaka was performed, and then, instead of the usual tau'olunga, an ula was substituted. It was done with the si sia vahe ula rather than in the 'correct' way.

The most knowledgeable exponents of the ula are the same as for the fa'ahiula--that is, Ana Malia and Vaisima Hopoate who learned from their father. They have a repertoire consisting of six ula. Sister 'Okostino is another well known exponent of ula. Her repertoire consists of eight ula, four of which are different from Vaisima's.

Ula, like fa'ahiula, are normally not performed during official government celebrations. During formal Catholic celebrations, only

535 those who have been brought up in the tradition perform. Thus there is
621 little incentive for young women of other villages to learn the
[644] tradition. Even if one would want to learn, however, it would be
535 difficult to find a teacher. The women of Lapaha usually only teach
621 their own daughters or relatives. If someone from another village
868 did learn, she would probably not be taught the essential features of body movement or might not be given the 'correct' vaha ula.

ME'ETU'UPAKI

Me'etu'upaki is an ancient man's standing dance in which the
535 293 performers use paddles called paki. The name, me'etu'upaki, translates as dance (me'e) standing (tu'u) with paki. Paki has been translated by Churchward as "paddle or flat club" (1959, p. 399). Thus me'etu'upaki describes the dance as well as names it. The me'etu'upaki arm movements will not be elaborated here because the emphasis is on the movement of the paki. Suffice it to say that the paki is often used as an extension of the lower arm. The blade of the paki can be compared with the face of the palm and recurrent movements consist of the hitting of one hand to the blade in a manner similar to performing a pasi clap. The movements are bigger but always graceful and dignified. The paki is often twirled by rubbing the hands together much like the movements of morphokine M.I.c.21., palu.

535 Me'etu'upaki is performed by men ranged in several rows who sometimes move as one group or who may divide into two or three groups.

535 Although these are tau'olunga movements par excellence--variation as
178 well as personal interpretation are the marks of a good tau'olunga.
This small movement inventory of recall of most younger dancers has
535 led to the practice of choreographing the tau'olunga. Choreographed
tau'olunga are recognized as the easiest type of Tongan dance,
because there are usually no more than six short sections to learn.
These are:

1) the entrance into the dance space, which is usually one or two arm motifs such as M.I.c.4. and M.I.c.8. with forward walking steps, M.II.a.4.,
2) the tau or chorus, which is repeated alternately with the several stanzas,
3-5) movements for three (more or less) stanzas,
6) fakataupasi slapping clapping motifs for the last repetition of the tau.

A well choreographed tau'olunga can make a poor dancer appear to be much better than she is because of the varied and appropriate movements taught to her by the choreographer.

Tau'olunga has become more and more popular because it is easy to do and it leaves a wide latitude for personal interpretation--which
[868] can range from grace and beauty to wantonness. Children grow up with
the tau'olunga and thus it is not necessary to consciously 'learn'
[189] anything except the sequence of movements. In recent years Tongans
have picked up the idea that time is money, and the less they must

78: Weiner N-4,5 (1969) 1972
OU9 Tonga OU9

TABLE IV

125 SPECIES TESTED FOR ALKALOIDS (ALL NEGATIVE)

Binomial	Plant Part
Annona muricata	leaves
Cananga odorata	leaves
Casuarina equisetifolia	bark
Clerodendrum inerme	bark
Erythrina variegata	leaves
Euodia hortensis	leaves
Ficus obliqua	bark and leaves
Glochidion ramiflorum	bark
Hernandia moerenhoutiana	leaves
Jasminium simplicifolium	bark
Lantana camara var. *mista*	leaves
Syzygium corynocarpum	leaves
Syzygium malaccense	bark
Tarenna sambucina	bark
Thespesia populnea	leaves

Using both Mayer's and Ecolle's reagents, two separate tests for the presence of alkaloids were completed in the laboratory. The two reagents were chosen because of their variable sensitivities to different kinds of alkaloids.

All tests conducted in the laboratory for the presence of alkaloids in 13 crude drug samples were negative. The species tested are enumerated in Table IV.

VII. Discussion

757 Apparently the Tongan prefers to be treated for serious ailments by doctors in the government hospitals. Plant remedies are employed in emergencies or when "European" medical practices have failed to 757 effect a cure. Tongan folk-medicine is an art practiced mainly by the oldest people. 184 Although one or two practitioners encountered on Tongatapu were about 30 years of [759] age; the others were well over 60. Young people generally consider plant medicine a form of superstition and look upon its practice as not really effective, if not actually dangerous. 757 There is no systematic schooling for transmitting these plant remedies from one 868 generation to the next, and for this reason I believe that with the passing of one more generation little of this traditional knowledge will survive, except in occasional notebooks stored with other possessions of another age.

[p.448-A]

79: Lātūkefu H,I, M-4,5 (1964-1965) 1974
(1822-1875)
OU9 Tonga OU9

Gradually the excitement and the material gain of these expeditions, as well as the prestige and honour given to them, particularly by the younger generations of Tonga, made these exploits an integral part of the upbringing of young chiefs. Hence the rapid increase in the volume of traffic between Tonga and Fiji during the eighteenth century.

This intercourse had far-reaching effects on political affairs in Tonga. On their return home the young warriors did not hesitate to show off the new habits they had acquired in Fiji. Cannibalism and strangling of widows were introduced and became more and more common; 'Warriors who had blooded their clubs in Fiji fretted at the inglorious routine of peace. Intrigue, treachery, murder, and rebellion resulted' (Derrick 1963:122-3). When Captain Cook first visited Tonga in 1773 he reported that, although he saw arms, the people went about unarmed and appeared peaceful. On his third voyage, in 1777, he named Lifuka, the main island of the Ha'apai group, Friendly Island. He was entirely unaware that on the very same occasion there was a plot to assassinate him and his crew, and that they were only saved by a disagreement among their chiefly hosts as to whether to carry out the plot by day or by night (Martin 1827, II:71-2).

At the turn of the seventeenth century unrest began to appear, particularly in Vava'u. Vuna, a brother of the then Tu'i Kanokupolu, Mataele Ha'amea, went to Vava'u in order to quell the unrest and to restore allegiance to his brother. He was accompanied by one of his nephews, Tuituiohu, son of Mataele Ha'amea, who went as Vuna's *le'o kava* (guardian of *kava* protocol), and by some of the lesser chiefs of the *ha'a* Havea. However, after staying in Vava'u for a while, Vuna abandoned his original intentions and decided to extend his own powers, pronouncing himself Tu'i Vava'u (ruler of Vava'u) and establishing his own court at Pangaimotu, an island off Vava'u (informant, Her Majesty, the late Queen Sālote).

Meanwhile, the struggle for power continued on Tongatapu. One of Mataele Ha'amea's sons, Ma'afu'otuitonga, succeeded to the position of Tu'i Kanokupolu. He had three sons, Tupoulahi, Maealiuaki and Mumui, all of whom succeeded to the position. However, when Maealiuaki's son, Mulikiha'amea, decided to

/135 cont./

342 (tufuanga langa fale). They (with several helpers) erected the chiefs'
463 dwellings and other larger buildings. (363)

363. See J. Martin, loc. cit. II. pp. 96. 279.

342 It is to be assumed that commoners mostly built their houses themselves,
565 especially since Mariner reports that everyone knew how to build a house. (364)

342 364. Ibid. p. 279.

342 The tools used in house building consisted chiefly of various axes with
[237] stone blades and rasps with rough fish skins. (365)

365. See W. Ellis, An authentic narrative /cited in English/. I. p. 109; J. T. Plant, Handbuch.../Handbook/ II. p. 374.

342 Today almost every Tongan is still capable of building by himself
178 a dwelling with the ancient Tongan ground plan, and there are also a
197 few "laymen" who can erect a European-type house. Besides, there are,
463 as in old times, special house builders living in every village. They received their training in the traditional way: by working on various
[868] house-building projects they gathered knowledge and experience. A few
342 were trained, European-fashion, as carpenters (for example, in Fiji).
178 Therefore, as a rule, they own an assortment of good English tools (for
197 example, axes, hatchets, adzes, saws, hammers, drills, planes, chisels,
463 caulking irons, screwdrivers, files, clamps, angle irons, levels, tape
412 measures, etc.). Among the rest of the house builders, European axes,
335 transverse hatchets with iron blades and large European machetes, as all-around tools, replace the equipment customary in ancient Tonga, which has long since disappeared throughout the Archipelago.

412 /136/ The big axe (toki lahi) is used to cut down trees and cut
[824] up and split trunks. It is usually bought readymade in the commercial centers of the Archipelago; sometimes the natives acquire only the blade (approximately 19 centimeters length and 11.5 centimeters maximum width)

/223 cont./

285 nobles to the realm of the common people, most of the traditional
283
287 plaitwork, knotwork and tapa-making is scarcely less numerous than
178 it was in the past.
177
[565] During the last few decades there seems to have been danger,
especially in and around the harbor towns, that these ancient crafts
285 might be lost. For this reason a course in "Tongan handicrafts"
287 /cited in English/ was introduced in all Tongan schools of the
178 Archipelago, in order to teach children the important ancient Tongan
891 crafts. Many a girl from Nuku'alofa, for example, whose mother was already inexperienced in the old handicrafts, has in this way been made familiar with them, and even in the harbor towns one now constantly hears the sound of the tapa mallets, though even here it was never completely silenced. For here, and especially on the small
[868] islands, the ancient Tongan crafts have been handed down to this day from mothers and grandmothers to their children and grandchildren.
285 The "liberation" of commoners also brought about no essential decrease
287 in industriousness after they were no longer obliged to work for the
178 nobles; the authority of the latter passed over to the government,
565 though in milder form, and the Tongan district and town officers
656 /cited in English/ serving in the individual villages--who are subject to a higher authority--see to it that the Tongan women living within their jurisdiction produce certain quantities of tapa and mats--for their own use--during prescribed periods. The majority of women and
[556] girls willingly carry out these orders, though there is no law that forces them to do so, for mats and tapa are still a standard of prosperity; no one wants to be regarded as "poor," and women will therefore work for their good reputation.

285 The question as to why the ancient Tongan treasures are still
287 held in such high regard can scarcely be answered simply by pointing
178

/224 cont./

462

MEN	WOMEN
House- and boat-building	Helping clean up after plantation land has been made arable Halping with copra work, earth-oven preparation, etc. Gathering seafood Making hair- and body oil

887 Old people usually work along with the family to the extent that their strength permits. Those who cannot or need not work independently usually stay on at home and busy themselves with lighter tasks. Men,
462 for example, help in copra-making (drying), plait the crude coconut-leaf baskets or the "pola" (see p. 311) and make the coconut-fiber cords
868 (kafa); the women make mats, for example. Children grow into their
857 later tasks and duties as a result of the help which their parents demand of them at an early age (generally beginning at five or six years years). On the whole, they probably help their parents more than they play. Thus the boys lend a helping hand on the plantations, bring home some field products, help in drying the copra, often learn a few fishing methods at an early age and, /225/ along with the girls, carry water and bring in firewood; the girls help with many kitchen tasks (for example, shucking coconuts and scraping the kernel meat), they help with the laundry, they learn, at the age of 10 or 12, the various types of plaitwork, and even at this age assist in tapa-
857 making. In addition, mandatory school attendance in all the settle-
871 ments of the Archipelago takes up a great deal of time of the children of all ages.

462 This division of labor generally holds true, but it is not absolutely rigid. Thus, cooking is often done by the men instead of the women. Some men induce their wives to do rather hard work on the plantations, and it is the fate of a few single women that they are obliged to do plantaion owrk. A (young) man rarely works at mat-

/239 cont./

463 tailor (seamstress) and hair-stylist are occupations carried on only in the administrative and business centers of Nuku'alofa (Tongatapu), Pangai (Lifuka) and Neiafu (Vava'u); the rest are represented on the small islands of the Archipelago. Many members of these professions also own plantations and cultivate them as far as they are able.

463 In the skilled trades there is no systematic instruction even
868 today. The young Tongan who is interested in a certain activity takes part in the work wherever he feels he can learn something, until he feels confident enough to carry out the work independently and his /competence is/ acknowledged by the community. Natives of the smaller islands who wish to become carpenters, for instance, prefer to go to the chief towns of the Archipelago to perfect their skill. (638)

638. The carpenter and blacksmith Vilingia on Nomuka, for example, even traveled to Fiji where he received systematic training.

463 Clergymen, teachers and physicians are given systematic training, the
874 two former in special seminaries on the main island (more seldom in Australia or New Zealand), the latter at the Central Medical School /cited in English/ in Fiji. Employees in the administration are also systematically trained if it seems necessary (for instance, telegraph service).

463 Whereas in ancient Tonga the performance of duty towards the
183 chiefs was implicit in the idea of a vocation, a present-day vocation
178 carries with it the idea of achievement for the benefit of the doer himself and for all strata of the population. The person who practices a profession is no longer directly dependent on the
463 nobility. In place of work that was acknowledged through gifts or was
465 unrewarded, there is now payment for most professional activity. All
198 Tongans in the service of the government receive fixed salaries

100: Koch--483 E-4,5 (1951-1952) 1955 OU9 Tonga OU9
Ganda FK7

GT 436 177 /321 cont./ after having promptly spent it following their cotton harvest.

GT 771 177 Christianity is today the religion of almost all the Baganda. It has become for them the obvious way of coming to terms with the supernatural. The Christian religion means a great deal to these natives, they have a similar, precise knowledge of the bible as the Tongans and--as in that Archipelago--in places where they have no European supervision they carry on their ritual of worship independently under the leadership of native Anglican and Catholic clergymen. As among the Islanders, here too the promise of paradise, as well as the association of this religion with the glamor of the European, and finally the wish for social recognition and representation may be the chief reasons why the Christian faith was adopted. In Buganda, as in

GT 771 177 178 the Tonga Archipelago, the old religion is no longer publicly practiced though, according to reports at hand, the conversion of the people of this country does not seem to be as complete. Along with inconsequential remnants of "paganism," which among the Christian natives are scarcely more important than the surviving remnants of the old religion in Tonga, /322/ the belief in the spirits of their ancestors which has been so important in the African kingdom has been largely preserved, and even the significance of magic powers and of sorcery could be only weakened by the church and government laws, but by no means extinguished; this seems noteworthy in view of the fact that in Tonga the power of the once so all-embracing taboo has long since been broken and forgotten.

GT 868 871 177 With regard to the transmission of knowledge, conditions in Buganda have changed in similar fashion as in the Tonga Archipelago: Their way of growing into the various tasks of life through simple imitation of older people and without particular systematic instruction has here too been supplemented by a European type of school

G /322 cont./
T 871 system. In Buganda, however, this has influenced the women far less
177 than the men, for, in keeping with the social and economic structure
[868] of this people, the mothers generally do not like to release their
& daughters from their work within the family for the sake of school
[562] attendance. Aside from that, these Africans have shown themselves to be just as receptive to European education as the Tongans, and every Muganda would probably like to acquire the knowledge of the whites. The reason for this is not only the wish to become like the European, but actually a remarkable interest in everything new which is based on a mental alertness together with an ablility to absorb a foreign stock of ideas, and which was already observed among these natives by the first European visitors--and this is of course likewise characteristic of the Tongans. The majority of Baganda can today
G read and write, and though the general level of education is still
[212] below the relatively high level of the Tongans, this is to be attributed more to the difficulties of school organization resulting from the size of this much larger population rather than the lack of abilities and aptitudes; at any rate, these natives head all the peoples of the Uganda Protectorate in their education.

G Probably the most important observation on the basis of a com-
T parison of the culture change in Tonga with that in Buganda is the
177 following: Although the racial, geographic and partly also the cultural preconditions in the African kingdom are different from those in the South Seas Archipelago, there is a certain similarity to be noted in both areas in the reaction and development brought about by European influences.

The Baganda too were by no means immune to the European impact. They proved open and receptive--like the Tongans--and, like the latter, showed a particular ability to take on new things, integrate